# the McGill Daily

75th YEAR OF PUBLICATION

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**Unprecedented voter turnout delays election/referenda results**

# Pickersgill may be new SSMU president

by Melinda Wittstock

Paul Pickersgill will be next year's Students' Society President, if the results of the 'advance polls' are a reasonable indication of how McGill students voted in this year's elections.

As of approximately O1h05 this morning, it was announced in Gertrude's that Pickersgill was ahead with a total of 229 votes. James Donoghue was in second place with a total of 138 votes, while anarchist candidate Joe Heath trailed third with 110.

Said frontrunner Pickersgill, "I guess the big thing now is that I have to do a lot of learning about the position — study the By-laws and the intimate workings of Council, how to go about getting things done.

"It's going to take a lot of work," he added.

Asked what he will do as President next year, Pickersgill said "that will depend a lot on what I learn. I can't promise anything that can't be done...that's why I have to do a lot of learning."

While Donoghue was unavailable for comment, Heath told the *Daily*: "Perhaps the time has not yet come for anarchy on this campus, but let's wait until the student body matures somewhat — then the idea might catch hold."

In the Vice President External race, Ian Brodie was clearly in the lead at press-time this morning with 285 votes. Robert Vezina claimed 178 votes, while François Orsat got 148.

All Brodie would tell the *Daily* was: "I haven't won yet."

Lindsay Glassco, candidate for Vice President Internal, was clearly in the lead early this morning with a total of 414 votes. Mike Gordon, who ran on a platform to destroy Students' Society and replace it with a collective of student groups and clubs, only received 176 votes in the advance polls.

In the Arts Senator race, Chris Alexander and Randy Flemmings were both in the lead after Monday's and Tuesday's polling results. Alexander received 154 votes in the advance polls, while Flemmings claimed 138. Extreme student apathy exhibited itself in the Engineering Senator race: In the advance polls, only 23 students voted for Earl Bloom, while 29 voted for Grace Ann Baker.

Chris Alexander was also leading the Undergraduate Representative to the Board of Governors race early this morning with a total of 226 votes. Amil Kapoor had received 216 votes.

As for the SSMU constitution, 210 students had approved the new document early this morning, while 72 students had voted against it.

Due to an unprecedented turnout this year, ballot counters had not even started counting yesterday's results by the time the *Daily* had to be delivered to the printers this morning.

No official results regarding the eleven *Daily* referenda and elections to the DPS Board of Directors were available. However, trends indicate that the *Daily* will lose its $2 fee increase but win many of its constitutional change questions, including the admittance of Continuing Education and MacDonald students to membership in the DPS. The fee inflation/deflation mechanism referendum could go either way.

Both the *Daily* and SSMU Chief Returning Officers estimated early this morning that they would not be finished counting ballots until 07h00.

Final results for both *Daily* referenda and SSMU elections will be posted on the chalk board outside Gertrude's Pub in the Union Building or available at the Students' Society desk.

DAILY PHOTO — Hanka Hulsbosch

# Daily impeachment ballots impounded

by Daily News Desk

The ballots for the referendum question to impeach the entire staff of the *McGill Daily* were not counted last night because of a complaint questioning the fairness of the Yes Committee's campaign.

The ballots will be impounded until such time as the Judicial Committee of the Daily Publications Society (DPS) rules on the complaints. An open hearing will be held this Saturday at noon.

Says Chair of the DPS Board of Directors Ken Monteith, "Because the hearing has nothing to do with the results, I think that it's important that the results not influence either the judgement or the public acceptance of the judgement."

The DPS Board of Directors voted unanimously last Friday to lodge a complaint with the Judicial Committee with regards to the Yes Committee's allegedly misleading campaign.

In two pamphlets regarding the impeachment referendum, the Yes Committee alleged that the *McGill Daily* was "racist and anti-semitic." And, according to Editor-in-Chief Melinda Wittstock, "this is clearly a libellous and slanderous statement.

"It implies that all of the 55 voting staff members of the *Daily* are racist or anti-semitic. It also implies that this is the newspaper's policy. This is clearly untrue. Even our lawyer has called these pamphlets libellous and slanderous."

According to Monteith, "What the pamphlets said and how they said what they did constitutes a very serious judgement of the *Daily* and I think that it's important to realize that people in this country will almost always vote against racism. What the pamphlets did was unjustly pronounce the *Daily* racist.

"The seriousness of what the pamphlets said is underlined by the opinion of the *Daily*'s lawyer who found those statements slanderous," added Monteith.

The pamphlets are also considered misleading by the No Committee because they suggest that the publication schedule will not be disrupted by the impeachment of the entire staff. Meanwhile, the Board of Directors indicated Friday that they had no choice but to suspend the publication of the *Daily* until they could decide on an interim editorial board.

As well, the Yes Committee states in its pamphlets that the *Daily* typesetting employees will teach the newly appointed *Daily* editorial co-ordinating board how to operate the typesetting equipment. "This is simply a lie," said Wittstock. "The typesetting employees have unanimously vowed not to do such a thing. It is not part of their job descriptions."

Other complaints concern infractions of the campaigning rules by both the Yes and No committees.

The ballots will be counted as soon as "the Judical Committee rules on the complaint," says Monteith. "That ruling will be communicated to the SSMU Chief Returning Officer before Monday.

"The ballots, which will have been locked in the Students' Society safe over the weekend, will then be able to be counted on Monday," added Monteith.

The Judicial Committee will decide what to do with the ballots if the referendum is annulled.

# SSMU lowers Trib's subsidy

by Susie Petersiel

The budgeted subsidy from the MSS to the *Tribune* was cut this year to $5675 from $9000 in the previous year.

However, according to the figures up until January for *Tribune* spending, the ad revenue is more than $10,000 more than the original projection. "The figure is probably closer to six or seven thousand," said *Tribune* Ad Manager Jack Berry, "and we should have little problem coming close to our projection by the end of the year."

"Because the *Tribune* has had a professional ad manager since September of 1984," said VP Finance Marie Davis, "ad revenue is up, and therefore less of a subsidy is needed. The *Tribune* received all the funding it requested at the beginning of the year."

The lower subsidy "was a responsible decision on the part of the *Tribune* because of increased ad revenues, rather than a direct cut by MSS," said Berry.

If the money is not made up by the end of the year as expected, MSS will be forced to provide the extra cost. Fifty percent of the *Tribune's* advertising comes from MSS, so it is possible that some of the money will be replaced through that avenue.


the supplement: Inside

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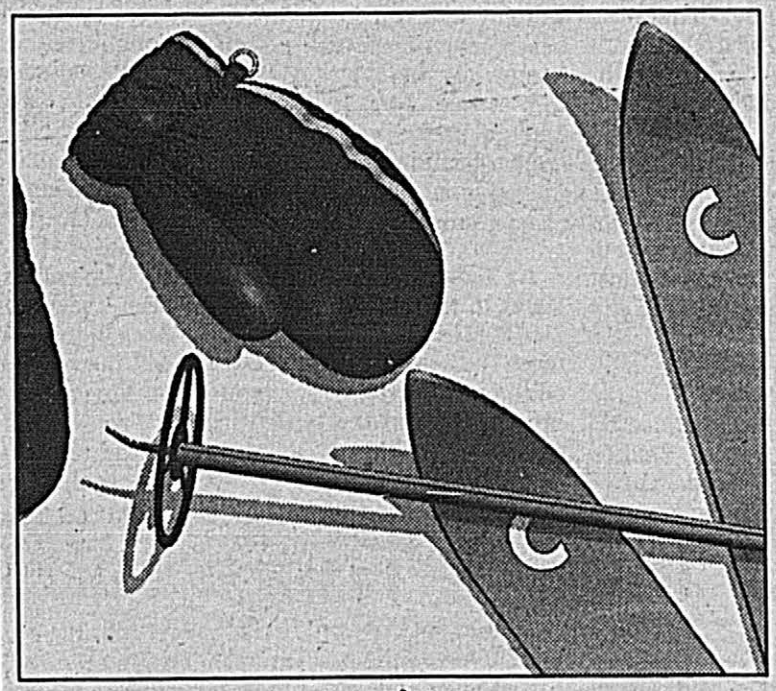

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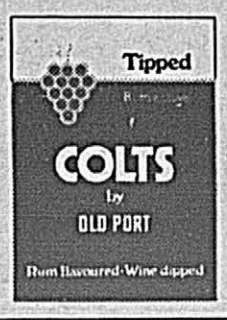


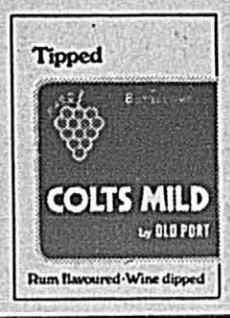


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the supplement

## Counter-culture in the 50's

# The Beats: A shot in the arm of conformity

by J. Peter Nixon

*You know, this is really a beat generation.*
*That's right! That is exactly right!*

The above lines are taken from a conversation between Jack Kerouac and William S. Burroughs in 1944 and are taken by many to be the origin of the phrase "beat generation." This was the name given both to a generation of men and women who rejected standard values and formed a dynamic 'counter-culture' that sent shock waves through a complacent and conformist society.

The beginning of the Beat generation as a literary and social movement, is often reckoned from the 1944 meeting of Jack Kerouac, William S. Burroughs, and Allen Ginsberg, who were to become the major writers of this predominantly literary counter-culture. The true foundations of the movement, however, rest on the kind of society that emerged in the United States following World War II.

Those who attempt to explain the rise of the Beat generation often cite three major factors. First, of course, was the development and use of the atomic bomb. The Beats were the first generation to have to live with the fact that there might be no tomorrow — not just no personal tomorrow, but no tomorrow for the human race.

Secondly, society at this point was immersed in a state of profound and seemingly endless change. Technological innovations were coming at a rate that bewildered the people who had to live with them. The youth of the period were growing up without a real sense of community or stability. As one youth of the period put it: "We live in the world, yet we have no say as to what should or shouldn't happen."

Finally, American society had lost its sense of moral values which might have allowed it to survive this period of upheaval. This degredation of values can be traced as a historical trend back to the 19th century, when a faith in God was replaced with a faith in the inherent goodness and rationality of the human being. Two world wars and the Holocaust were enough to shatter this belief, and having long since lost faith in God, the new generation lost faith in itself.

Jack Kerouac in New York, 1953.

In his essay *The Philosophy of the Beat Generation*, John Clellon Holmes tried to explain the disillusionment of the period, saying: "It is the first generation for whom genocide, brainwashing, cybernetics, motivational research — and the resultant limitation of the concept of human volition which is inherent in them have been as familiar as its own face."

Faced with what they perceived as an unchangeble world whose only purpose was to make everyone 'fit', the Beats disaffilliated themselves from an entire generation.

They found their models of resistance in Black culture, specifically in the jazz underground of Charlie "Bird" Parker, Dizzy Gillespie, and Miles Davis. In his essay *The White Negro*, Norman Mailer speaks of the emergence of the 'hipster' who found an existential model in the situation faced by American Blacks who, in Mailer's words, "walked the line between freedom and servitude".

The Beats idolized Black culture because it had a strong existence outside the white, middle-class culture they rejected. In his novel, *On the Road*, Kerouac writes: "At lilac evening I walked with every muscle aching amongst the lights of 27th and Welton in the Denver coloured section wishing I were a Negro, feeling that the best the white world had offered me was not enough ecstasy for me, not enough life, joy kicks, darkness, music, not enough night."

Initially, Beat culture was a culture that defied the individual human spirit. Mailer speaks of the hipster seeking "the rebellious imperatives of the self." The hipster would be the gadfly in an emerging totalitarian society. S/he, in an attempt to throw off the social conditioning s/he had been subjected to, would always express forbidden impulses and violate social 'laws.'

Ultimately, it was not Norman Mailer who became the chief *literati* of the Beat generation, but rather three men and three works that would come to stand for the entire movement: Jack Kerouac and his epic travelogue *On the Road*; Allen Ginsberg and his poem "Howl;" and finally William S. Burroughs and his horrifying look at drug addiction, *Naked Lunch*.

Jack Kerouac considered himself not so much part of the Beat generation as one of its chroniclers. His book, *On the Road* is a look at the quintessential hipster, Dean Moriarty (in real life Kerouac's friend Neal Cassidy). Moriaty typifies an alienated generation whose only pursuit is "kicks."

The book was written in a style that Kerouac calls 'Spontaneous Prose.' In an essay of the same name he states an intent to produce words in much the same way as a jazz saxophonist improvises on the sax: "...sketching language is undisturbed flow from the mind of personal secret idea words, *blowing* (as per jazz musician) on the subject of image."

Kerouac's most revolutionary contribution to literature was a stated attempt to eliminate revision from the writing process. He felt re-writing was a kind of censorship imposed either by the conscious or unconscious mind.

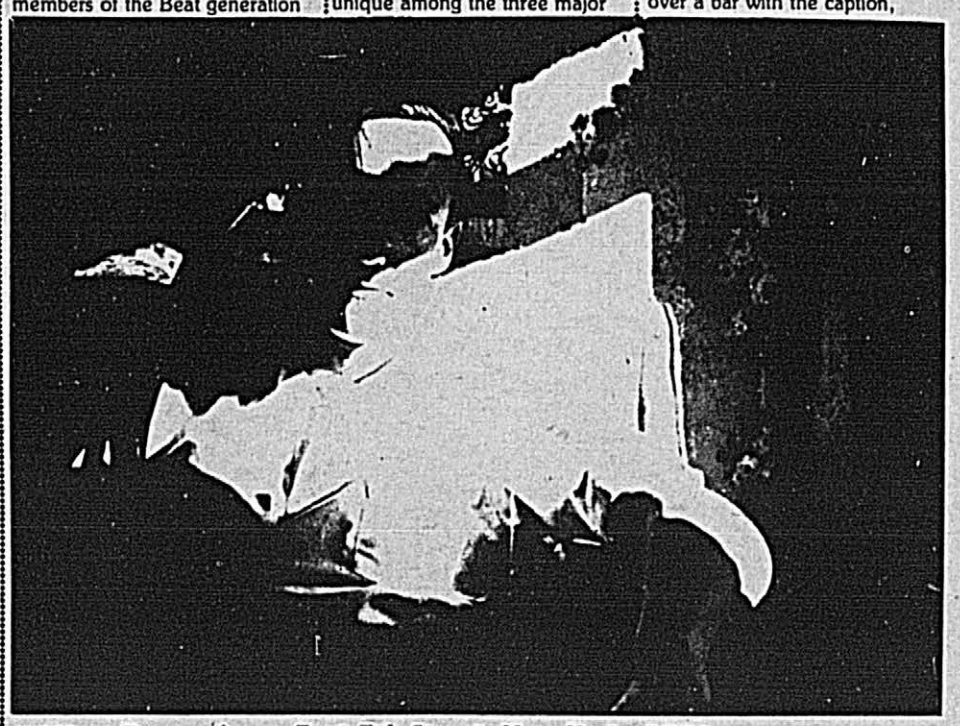
Kerouac did not totally succeed in his efforts to avoid editing, as it is known that he revised *On the Road* several times. Nevertheless, he persisted in his efforts to produce spontaneous prose, his most successful attempt being *The Subterraneans*.

Allen Ginsberg was heavily influenced by Kerouac's philosophy of writing. Like Wordsworth, he sought to write poems in "the language really used by men." The language flows out of a spontaneous style of writing, the result being a 'true' picture of what the poet is thinking, rather than having it camouflaged by elaborate phrasing and rigid metrics.

John Tytell says in his book *Naked Angles* that "relying on natural speech and spontaneous transcription, Ginsberg sought a non-literary poetry based on the facts of daily existence...The result was composition as creation, that is the act of writing itself leading to a pursuit of the unknown rather than the known."

Ginsberg's crowning achievement in this vein was the poem *Howl*. In a letter to Kerouac, Ginsberg claims that the poem was typed up as he went along, and that Kerouac was receiving the "100% original draft."

The first few lines of *Howl* are a virtual manifesto for why the members of the Beat generation chose to drop out of mainstream society: "I saw the best minds of my generation destroyed by madness, starving hysterical naked,
dragging themselves through the negro streets at dawn looking for an angry fix, Angleheaded hipsters burning for the ancient heavenly connection to the starry dynamo in the machinery of night."



William Burroughs on East 7th Street, New York, 1953.

Allen Ginsberg on upstate New York farm, 1973.

*Howl* and *On the Road* answer the What and Why questions of the Beat generation. *On the Road* revealed what the Beats were doing; *Howl* tried to explain why they were doing it.

William S. Burroughs, like Kerouac, did not consider himself a part of the Beat generation. But Burrough's works had a profound impact on the Beats, and his novel *Naked Lunch*, a frightening plunge into the mad world of a morphine addict, broke through all barriers of style and subject matter.

Burroughs is famous for the 'cut-up' technique, a style he pioneered in 1959 with painter Byron Gysin. 'Cut-up' is a method of juxtaposition in which Burroughs literally cuts up passages of his own prose and that of other writers, pasting them back together at random.

Another idea Burroughs used was the 'fold-in'. He would take a page of his own text and someone else's, fold each down the middle, and then place the two side by side on the same page. These ideas can be seen as responses to Kerouac's theories of spontaneous writing.

Tytell writes that "while Burroughs believes the spontaneous cannot be willed, the unpredictable can result from dexterous use of scissors."

The cut-up, or "cutting the word-lines" as Burroughs also called it, was not merely an artistic technique for Burroughs, but a political weapon as well. Burroughs talks of 'addicts' in many of his works (he himself was addicted to morphine until 1959), especially what he calls "control addicts," people hooked on power who use the media to continue their control.

"Cutting the word-lines" means establishing new connections between images, and can be used to resist the imagery used in advertising, media, and entertainment to persuade us. This use of technique with a political end makes Burroughs unique among the three major Beat writers, who did not, as a rule, delve into politics.

With these three authors and their works, the Beats analyzed their society, rejected it, and took off to find something more to their liking. The concept of searching is always present in their works, even if they are not quite sure what they are searching for.

In *On the Road*, one of Kerouac's characters says:
*"We gotta go and never stop going till we get there."*
*"Where we going, man?"*
*"I don't know, but we gotta go"*

This search began initially as a search for self, primarily in response to a society that demanded conformity in both thought and appearance. As time went on, however, many Beats found this quest to be somewhat less fufilling than they had hoped. This may account for the rise in popularity of religion among the Beats, especially Buddhism. Tytell says in *Naked Angles* that Buddhism became a form of "psychic ballast" for the Beats and their study of Eastern thought was both an attempt to decondition themselves from Western cultural hegemony as well as a way out of their incredibly self oriented lifestyles.

This shift in the focus of the Beat's philosophy can be seen as the beginning of a consciousness of the world that would lead many of the Beats into the 'hippie' counter-culture of the late sixties and early seventies.

The Beats had their negative side too. For all their talk of breaking down barriers and establishing new values it was still a very patriarchial culture. Obvious sexism is easy to find in many Beat writers, and there are few women who rose to literary prominence as part of the Beat generation.

Eventually the Beats, like most counter-cultures since, became commercialized. 'Beatniks' emerged, wearing the uniform of turtleneck sweaters, beards, berets, and sandals, and spent large amounts of their time hanging around coffee houses. Eastern religion and drug use became trendy.

The cover of a potboiler novel of the period shows a woman in a colourful minidress leaning over a bar with the caption, "Her lips were salty with heroin but her eyes burned with the Kundalani flame!" Eventually, the Beats were declared 'dead,'

But are they? When one looks at the conditions that created many of the counter-cultural movements since the Beats such as the Hippies, Punks, and Hardcore, one sees the same desire, as David McReynolds put it, to "Disaffiliate from a Phony World," and create a new society based on a different set of values.

John Cellon Holmes said in his essay *This is the Beat Generation*, Beat is "more than mere weariness, it implies a feeling of having been used, of being raw."

That definition could apply to today's alienated youth as well as yesterday's, and it will apply as long as there are those who resist the hegemony of our society's dominant culture, and look for a viable alternative.

**The hipster would be the gadfly in the emerging totalitarian society**

# Art beyond prison

**by Tara Thomson**

In April 1977, three young Montréal artists attempted to smuggle 50 pounds of hash out of India. They managed to pass safely through Indian customs, but were later arrested catching a connecting flight home at Heathrow airport. Sentenced to four years in jail, Michel Pedneault, Bob Desautels, and Pierrot Gaudreau (now known as P.D.G.) spent their first months of imprisonment at Brixton Prison outside of London.

Prison, however, did not hinder them in their desire to create art.

Obtaining art materials in prison was not a difficult task, but the three usually sent for higher quality materials from family and friends in Montréal. After a few months together, they were sent to different prisons to serve the remainder of their respective jail terms. Although, separation put an end to any communication (as prisoners are not allowed to have communication with friends in other penal institutions) they devised a method of corresponding through art. With the help of friends in Montréal, they began a chain of 'air mail' letters containing small drawings of intricate detail, some of which amounted to twenty-five hours of work.

Letters were sent home to friends, who would then send the drawings inside, many of which expressed the isolation and deprivation of prison life, to one of the other jailed artists. Upon receiving this drawing, the artist would then respond by returning a similar drawing, altering it slightly to the circumstances in his prison. He would then return it using the same method. This correspondence through art continued for the duration of their sentences, giving the prisoners some form of contact and inspiration. Today they have a collection of five or six-hundred of these 'air mail' letters, previously displayed at Montréal's Galerie Maximum, which showcases the works of prison convicts.

It was more than a year after their separate releases before Pedneault, Desautels, and Gaudreaud became organized artists again. However, once out of the restrictive confines of prison, they were no longer capable of duplicating the precise and intricate style they had mastered inside; their private, creative styles were no longer confined by the four walls of a jail cell.

In 1982, the three artists came together and started the live painting shows at les Foufounes Electriques. They started collaborating on the same canvas, which normally does not succeed in creating a balanced piece of work. But, because they inspire each other so much, these three transpire the norm (and the skepticism of art collectors).

The three continued to collaborate in their work, signing their paintings — some of which are memorabilia of their days in prison — P.D.G.. Their newer works are being displayed regularly at the Foufounes where, with various other artists including Jean-Pierre Gagnon and Monique Vézina, they helped to give the club its exterior makeover.

"We are not influenced by any major art movement, like the artists in New York and Paris. We paint from our insides," urged Desautels. Work like P.G.D.'s is unique in the art world. This may prove to be an advantage for the artists in conquering future art markets.

In November of 1985, upon returning from live painting shows in Brussels, Radio Québec contacted P.D.G. and three other Montréal artists. The result is a programme on the artists that will be aired in the beginning of April. This spring, P.D.G. will also embark on tour, doing their live painting shows across Québec, and then on again to Europe. They are also interested in painting in New York parks to get New Yorkers acquainted with their work. To have your work in a gallery is to have it viewed by a minority, but to have it in a public area, where two to three thousand people pass by every day, is ideal for mass promotion.

A minority of people, usually the wealthy, buy artwork. P.G.D. believe that artists who charge high prices for their work are catering to this limited market. Subsequently, most people do not become familiar with their 'underground' art. P.D.G. charge minimum prices for their 'live' art in an effort to encourage people to buy and appreciate their work. Desautels is confident that "Time will come when people will ask for P.D.G.."

# Og th

**by Chris Lawso**

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Cult heroes **Deja Vo**

**Deja Voodoo's Tony Dewald puts his best face forward.**

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almost stole the show fr
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pounding power **Deja**
Audience reaction

## A Feminist Dictionary:

# Women reclaim the langu

**by Faith Jones**
**of *The Peak***
**Canadian University Press**

I read a good book recently. A dictionary.

Okay, okay; I'm not your total academic with her nose buried in the Oxford English Dictionary. This dictionary is fun. It's definitions are anecdotes, humour, history, fantasy, poetry, and politics. It's *A Feminist Dictionary*, by Cheris Kramarae and Paula A. Treichler.

The book's format is primarily quotations (or paraphrasings) of women's observations about words and terms that relate to women and our place in society. Not surprisingly, the longest entries are "feminism" and "woman."

The book is easy to read, with comprehensive cross-indexing and footnoting, and a 60-page bibliography. The cross-indexing leads to some charming, strange-bedfellow, combinations. When you look up "working girl," you're instructed to "see menstrual strike, typewriter."

Many of the definitions are real finds, even for those of us who think we know a lot about feminist history. In 1913, Rebecca West wrote:

"I myself have never been able to find out precisely what feminism is: I know that people call me a feminist whenever I express sentiments that differentiate me from a doormat..."

It's as true as the day it was written. And the attitude she describes — basically a fear of women having opinions — hasn't escaped the wrath of more recent feminists, either. A good companion to the Rebecca West quote can be found under "ruthless:"

*"A man has to be Joe McCarthy to be called ruthless. All a woman has to do is put you on hold"* — Marlo Thomas.

Because *A Feminist Dictionary* is now part of the history of women's struggle to find a place in language, there is an entry in it called "feminist dictionary." It's nice to see this entry. It affirms feminism as a self-concious, self-examining process.

This definition and the book's introduction ex
book is even necessary: man-made dictionaries
notion of women as speakers, as linguistic inno
of words."

The dictionary also suggests what is yet to be
linguistic innovation. In an entry called "needed
suggest that new words are needed to express
ignored so far. They give some ideas for possib
ample:

"A word for a man who takes a woman's No
pears to think this is clever."

The authors are looking for input for future e
*Dictionary*, so if there are words you need, or
them with some of the missing ones, be sure to

Perhaps the most fun entries are the reclama
women that have negative meanings are re-inte
earlier meanings) to be woman-positive. Thus,
find (among others):

*"Only in Western tradition has the role spinst
derogatory, negative overtones, and the wizen
must be recelebrated as a wise, creative spinne
which she ought to be joined by brother as wel*
Martha Weigle.

*"She who has chosen her Self, who defines
neither in relation to children nor to men, who
Spinster, a whirling dervish, spinning in a new*
Daly.

I can't say enough good things about *A Fem
need* it if you are a feminist, a student, or a pe
language. It's a book full of love, humour, and
the potential to grow even more complete with
with any luck, it will inspire women who speak
make their own feminist dictionaries.

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**Voodoo, The**
**ndo and the Har-**

oo came first. This

though the band played a tight set.

After a long intermission, **The Gruesomes** took the stage. These self-confessed Flintstones aficionados can best be described as 'Roy Orbison meets **The Ramones** in Bedrock and develops adnoid problems.'

They played a good **Velvet Underground** cover and a song called *My Broken Heart will Never Mend Until you Come Back with the Glue* that were appealing.

The band's neo-psychedelia, neo-60's music would have been better received if it hadn't been accompanied by 60's-style lyrics. One song in particular, *No Good Woman* was probably offensive to half the audience. The audience as a whole was left unmoved.

Ray Condo ended the evening on an upbeat collection of notes. The band's rockabilly-based music had a wide appeal, judging by the broad spectrum of fashion styles boppin' on the dance floor.

DAILY PHOTO — CHRIS LAWSON

ve style of rock 'n'
udgeabilly."
ony, the drummer,
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less than warm,

Ray himself knows how to win an audience. Having assured them "we are a politically correct band," he suggested that "this hoedown" would be a lot more fun if Club Soda charged about a dollar less for beer. Cheers were loud and friendly, if not accompanied by raised beer glasses.

"Ray Condo rules!" shouted one patron.

His words were meant in half-jest, but there was a ring of truth to them. Promoting underground bands in a ritzy, expensive club is self-defeating; it's difficult to attract anyone with Club Soda's prices.

The tickets weren't bad — $4.50 for three bands — but $3.00 for beer and a $1.00 obligatory coat check are prohibitive.

Good, fun music, but not cheap. A smaller, cheaper venue would have both improved the atmosphere of the gig and given the bands the exposure they deserve.

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# Spectrum scene

**by Marian MacNair**

March appears to be concert month at Le Spectrum and for those of us plagued with end-of-term obligations this is particularly trying.

Beginning things with a very literal bang on March 17th, **Jesus and Mary Chain** bring their patented brand of offensiveness to Montréal. Glasgow-based masters of guitar feedback, they possess doubtful musical competence and somewhat abrasive manners. "A guitar's not for playing, its for kicking," quoth bassist Douglas Hart.

Often touted as the new **Sex Pistols** they are rumoured to have ripped off the wallet of the president of their record company, (WEA).

The Chain boys are notorious for sticking to the letter of the 20 minute play-time clause in their contract, often inciting riots in their native land. To please their North American audience however, they have sweated themselves up to a half hour.

*New Musical Express* voted *Never Understand* best single of 1985, demonstrating the appeal of their unique combination of ethereal voices and distorted guitars.

As *de rigeur* for apparel, I do recommend flak-gear.

Not to be outdone by itself, on the 19th Le Spectrum presents the **Violent Femmes**. Middle American culture at its best, or worst, they variously combine a folk/rock/blues/country/gospel/street musician sound to portray an often darker side of grass roots America.

The concert coincides with the release of a new album, *The Blind Leading the Naked* in which they range in musical territory from foot-stomping gospel tunes to 60's psychedelia.

Canadian artist Bruce Cockburn's popularity increases at a similiar rate to the gray in his hair, as witnessed by the two sold-out shows on March 14. However, he appears again on the 22nd. Cockburn's style has swung from a folky orientation in his earlier work, to a militant, scathing analysis of current civilization in his last two albums, *Stealing Fire* and *World of Wonders* — Canada's political conscience in lyrical form.

To further distract your studying schedule, **Hoodoo Gurus** and **The Bangles** appear March 23. A pseudo-psychadelic band from Australia, the **Hoodoo Gurus** debut album, *Stoneage Romeos*, with its lighthearted tone and bouncy rhythm, achieved immediate popularity. Their recent release *Mars Needs Guitars* is more generically rock-oriented and less appealing.

**The Bangles** are a female Los Angeles-based band bearing a disconcerting resemblance to **The Go-Go's** and sounding like a female version of **The Ramones**.

Lastly, **Lloyd Cole and the Commotions** have an annoying habit of turning up during exam time and do not fail this year, appearing March 24th. Lloyd and friends play upbeat English country with a fascination for Americana and fifties movies from a British perspective, if you will.

# New Music Fest full of surprises

**by Robert Costain**

The first annual *New Music Festival* took place at Club Soda this past weekend. It was intended as a showcase for up and coming local bands and produced a few interesting surprises.

Friday night saw **Rhythm Method, This 'Blue Piano,' and Weather Permitting** perform to a fairly large crowd.

**Rhythm Method** put on a workman-like set of tight, well-performed, if somewhat bland pop. The band has been around for several years, and their live performances show the polish of several years of experience working with the local circuit. Their musicianship was tightly arranged and clean-sounding. All they need is a good hook to become commercially successful.

**This 'Blue Piano'** performed what was reputedly one of their best performances to date. Like **Rhythm Method**, experience touring local clubs has honed their live skills. In the past they have lacked the cohesiveness necessary for a truly dynamic set, although their musical talent has always been quite apparent. Singer Steve Lamont's vocals are becoming much smoother than they have been, but he needs to vary his style somewhat. The group's arrangements are intriguing enough for the audience to retain interest in the music and lyrical content of their songs. The only drawback of otherwise high quality songwriting is that it is hard to remember the melodies of any of their tunes even a few minutes after they have been played. Perhaps it is not their intention to create songs with memorable hooks, but their music needs more punch. This will surely come with experience.

Following the enjoyable sets of **Rhythm Method** and **This 'Blue Piano,' Weather Permitting** took the stage and very nearly stole the show.

Despite the endless comparisons to **R.E.M.**, **Weather Permitting** has a very unique musical style. For a band that does not have the experience of the other two acts, the band's punchy, exciting songs make up for their lack of live polish. They were visibly nervous when they first took the stage, but within a couple of songs they had won the audience over and seemed quite at ease. The best thing about their style is that it is full of variety, which is something that seems to invalidate the oft-made comparisons (of which **This 'Blue Piano'** is also an unfortunate victim) to **R.E.M.** The band seems willing to experiment with different sounds within the context of their standard four-piece rock arrangement.

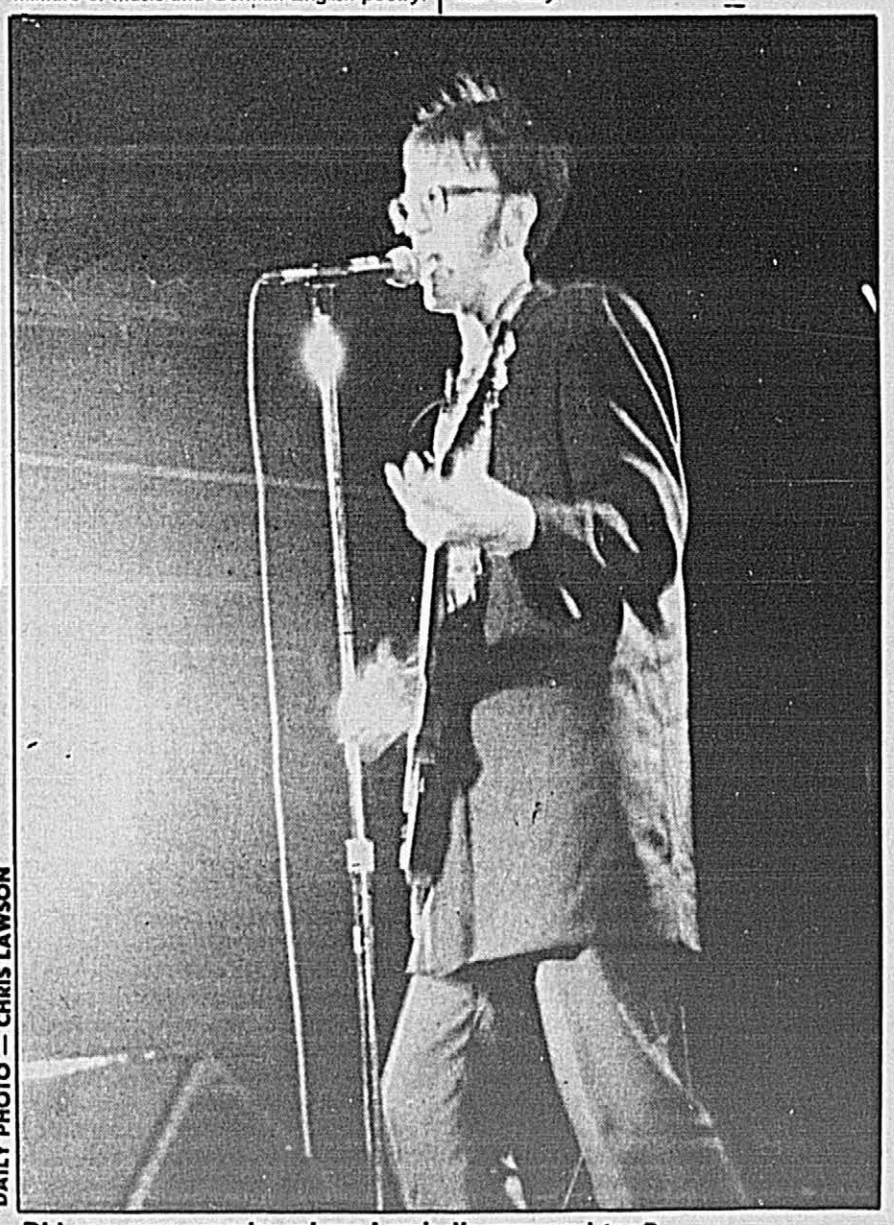
After finishing their set, they were called back for an encore and performed a couple of unusual selections, one a **Rolling Stones** cover and the other a bizarre, but successful mixture of music and German-English poetry.

In a true show of rock'n'roll dedication, Singer-guitarist Peter Steinmetz continued playing after badly cutting his hand on a guitar string.

Saturday saw successful performances by **The Damned, Secret Act**, and **Ethnic Drivers** before another large crowd. **Secret Act** appeared to be the favourite of the audience.

The final show of the series featured fine sets by **Seven Sisters, DubU5**, and **Chapter 24. Dub U5** showed that they are the kings of reggae-styled "Dub-Rock" in Montréal.

The *New Music Festival* was an excellent showcase for bands encompassing a wide variety of different styles from the alternative to the 'near-pop.' It succeeded in providing quality music for the public at a 'reasonable' price. Hopefully this kind of event will occur again, and often. Congratulations to organizer Duncan MacTavish for an effort above and beyond the call of duty.



DAILY PHOTO — CHRIS LAWSON

**Did you ever wonder where Larch disappeared too?**

# Hardcore stuff

**by Matt Murphy**

Last Saturday night's show at the Rising Sun proved once again that hardcore can be (and shoud be) fun. Three great bands played to an enthusiastic audience of about 250, supporting the belief that music should say something, but not at the expense of having a good time.

Montréal's own **Countdown Zero** opened things up with a half-hour set that showcased both their tightness as a unit and their songwriting ability. Their sound alternates between fast thrash (a la Boston's **Jerry's Kids**), and slow, powerful metallic passages. The music was highlighted by the drummer, who added lots of fills while never failing to keep the accelerated tempo.

After a while, a similarity between the songs became increasingly apparent, due to the band's slow/fast/slow/fast format. They could use some mid-tempo material.

The next two bands were **Cancerous Growth** and **Psycho**, both from Boston. Both have new 7" EPs out on *Ax/ction* records, a label which they operate. The Growth played an intense set of thrash metal which really got the slammers going. Their metal influence was apparent on *Late for the Grave* and *Ecology*, both of which are on the new release.

**Psycho** closed the show. The band was extremely energetic, jumping about the stage throughout the show. Their sound is mostly high-speed thrash with traces of metal thrown in, and slower songs like *PMS* and *Meatmarket* showed musical diversity and a sense of humour. Highlights were *Master Race* and their newest song *Hosebags from Hell*. They even encored with Madonna's *Like a Virgin*. What more could you ask for?

# Shocking


## Liberation Books

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## ELECTIONS

## Location of Polls

March 18 & 19, 1986
10:00 a.m.-4 p.m.

Arts Building
Burnside Building
Leacock Building
Rutherford Physics Building
Stewart Biology Building
Union Building

Under no circumstance will any student be allowed to vote without a valid McGill ID.

Christine Whitehead
Chief Returning Officer

## PSSA Executive Elections

NOMINATION FORMS AVAILABLE IN THE OFFICE, 4TH FLOOR LEACOCK. DEADLINE IS FRIDAY, MARCH 14.

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Don't miss... Ethnic Drivers & This Blue Piano on March 20th

D.J. by Jam Wednesday, Friday, Saturday Nights


## Obituary:

This Friday, March 14th, 1986, Denis O'Thibodeau (alias "Rock") will pass away of an overdose of alcohol. His body will be resting at the Zeta Psi funeral home (3483 Peel St.) and memorial services will be held that evening. Family and friends will be in attendance. The service is open to the public—refreshments will be served.


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on CBS RECORDS

March 27th, 1986

8:00 p.m.

Union Ballroom

McGILL PROGRAMMING THE NETWORK

Labatt

# the supplement

by Mike Gordon
and Marian MacNair

**Today**

**BB & Q — The Brooklyn, Bronx & Queen's Band**, Atlanta-based funk at Checkers until March 16th.

**Blushing Brides**, a tribute to the **Rolling Stones** (some people just don't get the hint).

**Bain Public**, a political cabaret using 54 sketches to explore modern social problems. Produced by Théatre Petit à Petit, at La Licorne. $7 for students.

**Le Musée Imaginaire De** will have its multi-media show at Saiyde Bronfman Centre until April 10.

**Dave Thompson** at Foufounes Electriques.

**Breches**. Théatre Experimental des Femmes (5066 Clark), perform this comedy about two actresses in love. $2.

**The Miser**. McGill drama presents their production of Molière's satire of bourgeois French society. At Moyse Hall. $5/$3.

**Timber**, the world première of Ginette Laurin and *O Vertigo's Timber*. A dance spectacular at Théatre de la Veillée, 1371 Ontario. Until March 30th, Mondays and Tuesdays excluded. $10/$8.

**Bedrooms** by Meg Gerkin, and **Faces of Feminism** by Pamela Harris. Photo exhibitions at *Dazibao* (4060 St. Laurent, suite 104), until March 30th.

**Friday 14 March**

**Spring Uprising** with **Rhythm Activism**, Norman Nawrocki's poetry and Dem Stink on guitar; and **Mecca Normal** from Vancouver, with Dave Lester on guitar and Jean Smith on vocals. Biting social commentary until Saturday at Café Commun-e.

**Standard Images** at Station 10, until Sat.

**The Big Snit**, The *NFB*'s 1985 Oscar Nominee, is at *Cinema V*

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Editorial Offices: 3480 McTavish, room B-03, Montréal, Québec, H3A 1X9, telephone: (514) 392 8955. Business Manager: Brigitte Elie, telephone: (514) 392 8904. Advertising Managers: Gina Cacchioni, Boris Shedov, room B-17, telephone: (514) 392 8902. Clerical Staff: Catherine Wong. Daily Typesetting / Shop Manager: Colin Tomlins, room B-03E, telephone: (514) 392 8958. Typesetting and Assembly Staff: Rachel Green, Eileen Lavery, Dieter Riedel, Brendan Weston, and Melinda Wittstock. Drama Guidance: Barney the seal.

The Daily is a founding member of Canadian University Press (CUP), La Presse Étudiante du Québec (PEQ), and Campus Plus (CUP Media services).

## events

**Today**

**Radio McGill** — Flipped Flips again. Don't miss Radio McGill's own prince of psychedelia, back after a whirlwind tour of Ste. Catherine Street. From the Acid Factory to CFRM to Station 10 to the "Subterranean Jungle," tonight at 20h30, 91.7 cable FM.

**McGill Students For Life** — presents *The Silent Scream*, a movie depicting an ultrasound of an abortion. Narrated by Dr. Bernard Nathanson, Union B-09/10, 19h30, Free.

**Department of English** — presents a lecture by Michael Hurst from Oxford on "A Wise Woman on the Order of Men: Jane Austen and the English Social Classes," 18h00 in room 219, Leacock. Free.

**Canada-China Society** — Information evening for tours to China. Lecture and slide presentation, introduction of escorts and explanation of itineraries. 20h00, McGill Faculty Club Ballroom.

**Nuclear Energy: Blessing or Curse?** — A discussion on the advantages and disadvantages of the continued use and development of nuclear energy and its associated technologies with Dr. Dave Woods of Atomic Energy Canada and Dr. Gordon Edwards, President of the Canadian Coalition for Nuclear Responsibility. Sponsored by McGill Student Pugwash and Lawyers for Social Responsibility. Room A9, McConnell Engineering Building, 19h00.

**McGill Crossroads** — Karl Levitt will speak on "The Third World Debt Problem," from 19h-20h30, Union Building.

**North American Jewish Students' Network** — Leonid Feldman will speak on "Why Russians Drink Vodka — Myths and Facts About the Worker's Paradise." Burnside Hall, room 39 at 13h30.

**PSI Upsilon** — Pub-Nite, happy hour 23h30 to 0h30. 510 Pine, all night.

**McGill Film Society** — presents *Moscow Does Not Believe in Tears*, Leacock 132, 20h00, $2.

**History Students** — Important general meeting of all history students, 15h00 in Leacock 13.

**Arab Students' Association** — Zuhdi Terzi, the Palestine Liberation Representative to the UN, will speak on "The PLO and the Peace Process" in the Otto Maas Chemistry Building, 801 Sherbrooke St. W. at 15h00. Free.

**Hispanic Students Association** — Prof. David Lagmanovich of Harvard will be speaking in Spanish on *Vanguardia Literaria y contexto social en hispanoamerica* at 16h00, room 601, Bronfman.

**Concordia Central America Committee** — presents the film *Nicaragua: The Second Revolution* at 13h15 (room 427) and *Road to Liberty: Women in the Salvadorean Revolution* (room 409), Hall Building, 1455 de Maisonneuve W.

**Friday**

**Centre for Developing Area Studies** — presents a seminar on "Commerce over Conscience: Canada's Foreign Aid Programme in the 1980's." 12 noon, room 100, 3715 Peel St.

**Medical Class of '88** — presents the film *The Beverley Hills Cop* in the FDA Auditoium at 19h00 and 21h30 today and tomorrow. Advance tickets at Sadies for $2. At the door, $2.50.

**Zeta Psi Fraternity** — Irish Wake Party, Happy Hour, 21h00 to 22h00, two drinks for one. 3483 Peel. Starts at 21h00.

**Concordia Central America Committee** — presents an information evening on El Salvador with the film *A Time of Daring*, which portrays the military aspect of the conflict. Followed by speakers on the dialogue, trade unions, counter-insurgency, students and Canadian aid. Room 651, Hall Building, 1455 de Maisonneuve W. 20h00.

**McGill Film Society** — presents *Picnic At Hanging Rock*, Leacock 132, 19h00, $2.

**Project Ploughshares** — Annual meeting to discuss the past year and set budget and priorities for next year — everybody welcome — party to follow (21h30) to celebrate the untimely end of an alien cruise missile — a *Friends of the Forest Animals* production at Raina's house, 3618-B Aylmer St.

**Gamma Phi Beta** — Happy Hour, beer $1, shots $1.50 from 17h-21h00, 3641 Aylmer.

**Delta Upsilon Fraternity** — Old Brewery Mission Charity Drive, lobby Union Building, 10h00 to 15h00. Please bring unwanted clothing and/or food articles to the booth in the lobby.

**Saturday**

**Alpha Epsilon PSI** — Party at the DU's sponsored by A E Psi. Proceeds go to Multiple Sclerosis. 21h00 'till whenever!

**Danse Pour Gais et Lesbiennes** — 1455 de Maisonneuve O. 7ème etage 20h30 à 2h00. $4.

**McGill Film Society** — presents *A View To A Kill*, Leacock 132 at 19h00, $2.

**Newman Centre** — Liturgy, followed by Saturday Night Supper at 17h00. Join us to listen to Jerry Pascal talk about the Peace March across Central America over Christmas after supper.

**The Awake** — a student production on the teachings of the Buddha. 19h00 and 21h00 in the Education Building Auditorium, 3700 McTavish. Students $1.

**Sunday**

**Newman Centre** — Come and join us to celebrate the Liturgy. 11h00, 3484 Peel St.

**St. Martha's in the Basement** — with Florence Hayes, 3521 University Street. Brunch follows, all welcome.

## classifieds

**Ads may be placed through the Daily, Room B03, Student Union Building, 9 a.m. to 3 p.m. Deadline is 2:00 p.m., two weekdays prior to publication.**

**McGill students: $2.50 per day; for 3 consecutive days, $2.00 per day; more than 3 days $1.75 per day. McGill faculty and staff: $3.50 per day. All others: $4.00 per day. *Exact change only, please.***

**The Daily assumes no financial responsibility for errors, or damage due to errors. Ad will re-appear free of charge upon request if information is incorrect due to our error. The Daily reserves the right not to print a classified ad.**

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**To sublet** with option to renew. Two bedroom, spacious, clean apartment on Lincoln (could easily accomodate three people) Close to McGill, metros, and downtown. Call 937-3600.

**To sublet:** May-Sept. 1st. Option to renew. Furnished, 5 1/2 (Guy and Sherbrooke area). Perfect for 3 at $500/month. Minutes from downtown, McGill, Concordia. Call 937-4479 (evenings).

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**to Sublet**—large, 4 1/2 apartment, May-July, option to renew. 1 block from Montreal General Hospital, 10 min walk from McGill, $430. Interested call 932-4006.

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**Sublet** 4 1/2 May-August. Bright, mewly-renovated, next to Guy metro, furnished or unfurnished, $450. Call Clarissa or Allison after 5;00 p.m. 937-7681.

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**Metropolitan News,** 1248 Peel St. Newspapers, maps, magazines, fashion magazines from all over the world, has an office opening for a student in business, commerce, or accounting.

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**Typewriter Repair** (15+); rent (IBM Sel 30+/month); also IBM Selectric (with ball) for sale (190+), Dan 488-7011.

**Having a party?** If you need music: D.J. or tapes, call me first for the lowest rates in town. Scott 845-0914 (evenings).

**Cyclists:** Cycles, frames, parts, accessories, overhauls, tune-ups, clothing. Racing team, organized tours. Vélo-Tour, Snowdon. Call John 481-3976.

**Vacation in Jamaica,** Cottage in Jamaica with maid. U.S. $300 per week. 4 double bedrooms, living/dining room, patio on the beach. Serving the McGill community. Call after 7 p.m. 683-7881.

**Word processing.** Professional service specializing in theses, reports, term papers, etc. Student and rush rates available. Letter-quality printer. Downtown area. 934-1455.

**Professional Services,** Special student rates. Curricula Vitae, cover and business letters, bilingual typing, editing of theses, term papers. Reasonable rates. 342-8197 Mon-Fri. 8:30 a.m.-4:30 p.m. 472-4621 evenings, weekends.

**Word processing.** Professional editor will word process edit texts to your specifications. Book, theses, research studies, major student papers, repeat letters. IBM compatible/letter quality 748-0925.

### 361 — ARTICLES FOR SALE

**IBM PC/XT Compatible:** 640K, 2 drives, colour card, serial & parallel ports, clock/calendar, keyboard, monitor $1450. Student package only $995! Turbo's available. Call C.O.P.I.N.S. 683-6960.

**Sailboards (4):** Mistral Superlight w/sail 6.3 regatta $875.00; hull only, Hi-fly 295 epoxy $845.00; Seatrend 9.6 hybrid, $920.00. Call Michel after 6h30 p.m.

**Two tickets return fare** Montreal—Los Angeles or San Francisco. A Airlines-very cheap call 843-8231.

### 372 — LOST & FOUND

**Have you seen it?** I ain't seen it! Halley's is all a hoax!

**Lost:** Binder type address book black about 2 wweks ago around Bronfman reward phone Claude 738-6689.

**Lost:** a gold plated watch, men's with brown leather strap at the Student Union Friday night, March 7. Reward: Phone 871-2080.

**Cherche université francophone,** les recherches auront lieu au Alley les 3 et 4 avril.

**Lost**—Double strand fresh water pearl bracelet with gold balls—great sentimental value—Reward. Call 486-3297.

**Lost:** A pair of pinkish-beige glasses in a beige case. Dropped in Leacock 132 (or thereabouts) on Saturday night March 8. Call Leigh at 286-1497 or 392-4495. Leave a message.

### 374 — PERSONAL

**Réveillez-vous les peasoups,** montez su scène, cette université vous appartient. Aidez nous à monter un spectacle au Alley les 3 et 4 avril.

**Dear Dailyites:**
Thank you.
Love, Eileen xxoo

**Also Dear Dailyites,**
This place was clean as a whistle...ohhhh how nice, but who's been wearing my tofu shoes???
Love, Mom.

### 385 — NOTICES

**Joe la Grenouille,** viens nous aider à monter un spectacle au Alley les 3 et 4 avril.

**Exploration-A Woman's Journey.** Feminist awareness, psychic development, feminist spirituality, woman rituals. Sat. March 15 & Sun. 16. 55.00 (includes Sunday dinner). Information & Reservations 279-0985.

**Réveillez-vous les peasoups,** montez su scène, cette université vous appartient. Aidez nous à monter un spectacle au Alley les 3 et 4 avril.

### 387 — VOLUNTEERS

**Advanced Actors Needed** to play in a video production on the Algerian War of Liberation. 1) Afro-American, 20-40; 2) 3-5 boys, 13-15 of roughly North African origin. Serious applications only: Julian 284-0431.

**Joe la Grenouille,** viens nous aider à monter un spectacle au Alley les 3 et 4 avril.

### 389 — MUSICIANS WANTED

**Le Daily Français** a besoin de musiciens pour organiser un spectacle au Alley.

### 391 — GARAGES FOR RENT

**Réveillez-vous les peasoups,** montez su scène, cette université vous appartient. Aidez nous à monter un spectacle au Alley les 3 et 4 avril.

### 392 — PARKING SPACES

**Silly Weebles,** that ain't no meteorite! That's a giant blob of electric jello!!

OPTOMETRIST

- Eyes Examined
- Eye Glasses
- Contact Lenses (all types).
- Medicare card accepted

Dr. David Kwavnick, O.D.
1535 Sherbrooke St. W.
(corner Guy)
933-8700 or 933-8182

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at
The Lancer Pub
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tel: 861-6227
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Welcome to our Atelier-boutique
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• Ask for long lasting comfort: futons, beds, sofa beds, pillows...
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Come out for lots of fun...
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8:30 p.m to 2 a.m. Saturday, March 15th
7th floor Hall Building
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Specials available with selected hairdressers only
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A Sister of the Congregation of Notre Dame is:
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• an educator, inspired by the pioneering spirit of Saint Marguerite Bourgeoys, who desires to go wherever her presence is required to proclaim the Gospel. Who emphasizes education in faith and the promotion of social justice as she collaborates with clergy, religious and lay persons on behalf of youth, women and families.
Talk to a Sister of the Congregation of Notre Dame or write or call:
Sister Marie Azzarello
2065 Sherbrooke Street West
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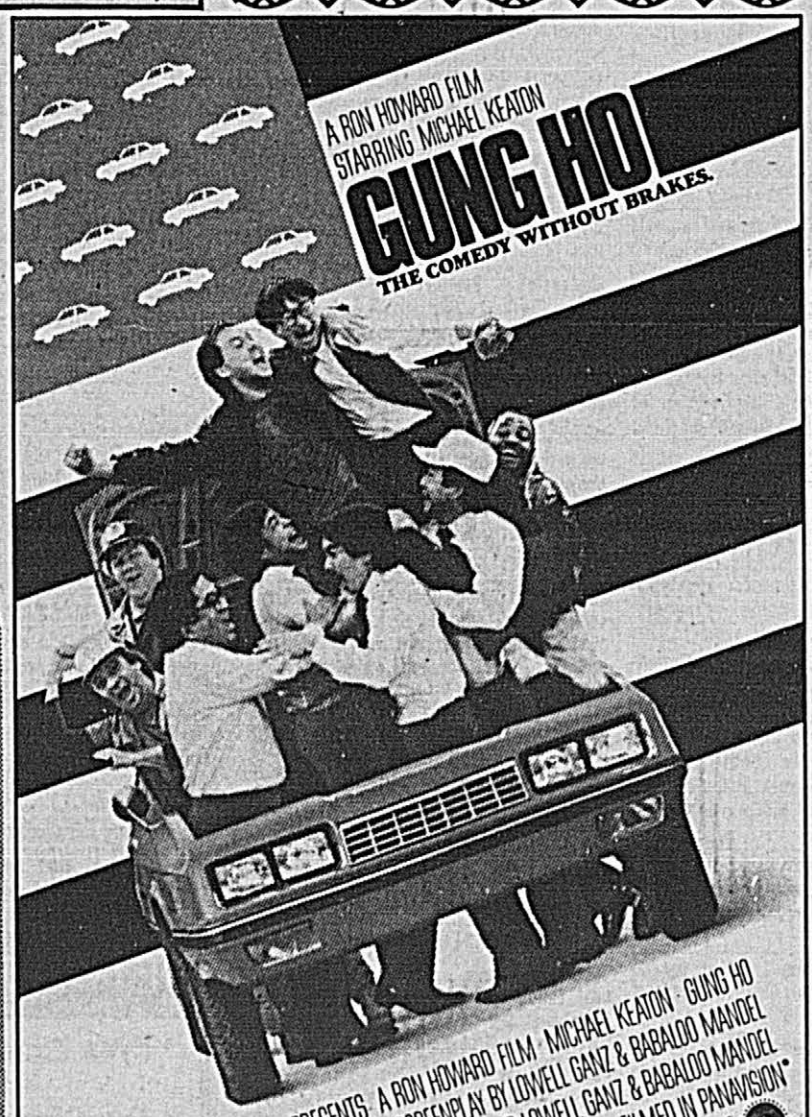
CND information



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STORY BY EDWIN BLUM AND LOWELL GANZ & BABALOO MANDEL
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